



## MUSIC PEDAGOGICAL DOLLARS OF DOSTON ART

I. A. Kushaev

Bukhara State University, Uzbekistan Music education teacher of the department

### ANNOTATION

The article deals with the relevance of epic art in music pedagogical education, including the history, theoretical and practical foundations of ancient epic art, local performance methods, past and present stages of development (holding a epic festival in Termez), epic rich and unique source of education. based on the importance and methodological features of the effective use of examples of epic art in education (grades 5-7).

**Keywords :** *Historical epics, heroic epics, lyrical epics, biblical epics, works of bakhshi poets, repertoire of khalfas, regional performance styles, content of jirav term, open and closed (throat) singing, Alpomish, Gorogly, Oshiq Gharib and Shohsanam epics, Dumb pastoral melodies, ancient and modern schools of epic poetry, teacher-student traditions in poetry and epic poetry, child baxshi. (Q.Abdullaev)*

### INTRODUCTION

The importance of the rich spiritual heritage left by the ancestors will be the main criterion in assessing the image of each nation and its contribution to the development of society. The Uzbek people have a rich heritage of traditional professional music, such as musical folklore and status, epics, classical melodies and songs, big songs.

During the years of independence, in particular, for the next two to three years, the President has decided to hold the International Conference of Maqom Art, the Festival of Bakhshi Art and the SharqTaronalari Music Festival every two years at the initiative and under the leadership of the President.

Frequent holding of international music conferences and various music competitions, based on the 5 important initiatives of the President, the task is to create an additional 1,500 amateur art clubs in cultural centers and secondary schools in districts and cities. Several epic schools have been established in the areas where the art of baxshi tradition exists, and their material base has been provided. The high level of organization of important musical events, such as the supply of musical instruments to secondary schools, is aimed at strengthening the attention of our youth, attracting them to culture and art, as well as further developing existing music education and ensuring its continuity.

In our country, the restoration of spiritual heritage, national and universal values, upbringing the younger generation on the basis of traditions, values and culture of our ancestors, the formation of high human qualities and upbringing in all respects as a mature, spiritually high, perfect person has risen to the level of state policy. After all, the development of society is "... the education of people who recognize their rights, rely on their own strength and capabilities, can independently approach the events around them, and at the same time see their personal interests in line with the interests of the country and the people."

### MAIN PART

For this it is important to raise science, culture, art education and upbringing, spiritual and moral renewal of our society, the restoration of our Eastern musical values, giving them a new spirit. As the President

of the Republic of Uzbekistan ShavkatMirziyoyev said: "It is the noble duty of the world's leading scientists and artists, statesmen and public figures, people of all cultures to preserve and develop classical art, a unique example of folk art, which is our incomparable spiritual wealth." (3)

Our famous poets and poetesses remember the art of baxshi, a unique example of folklore, which has come down to us from the depths of millennia and embodies the national identity, dreams, heart and national spirit of our people, its way of life, traditions and customs. -yu managed to get the whole out of the dust. As the President of the Republic of Uzbekistan ShavkatMirziyoyev said, **"The art of baxshi, which expresses the national identity of different peoples, their language and way of life, traditions and customs, is valuable for all of us as an integral part of universal culture."** (3)

In recent years, certain work is being done in our country to further develop the art of epics. In particular, the celebration of the millennium anniversary of the epic "Alpomish" in our country, the construction of memorial complexes in memory of our famous poets, the establishment of the honorary title of "People's Bakhshi of the Republic of Uzbekistan" , the revitalization of the work of development, promotion and careful transmission to future generations, soon for the first time "I praise you, my Uzbekistan!" At the Palace of Arts "Uzbekistan". In particular, the first

International Festival of Bakhshi Art was held in Termez on April 6-10, 2019. But today the selection, classification, theoretical, practical and methodological analysis of music on the basis of the principles of educational theory (didactics), the description of pedagogical and psychological possibilities of their effective use.

One of the current pedagogical problems of today is to identify the methodological basis of learning in the process of various music lessons and to recommend the inclusion of a system of continuous music education in the relevant music science curricula. . . Although in the last three or four years a great deal of attention has been paid to the development of the art of baxshi epic, the search for advanced pedagogical experience in this field, There is still a lack of attention to the study and popularization, especially of educating young fans of the art of epics from school age in the spirit of familiarity with the art of poetry, understanding it and the need to enjoy it aesthetically.

Therefore, in the modern world, by revealing the mood of the protagonists, highlighting their moods, actions, inner experiences, psychological analysis, as well as expressing the whole artistic images of the form and content arising from the combination of words, poems, songs and lyrics - bakhshi - epic - listener It is necessary to strengthen the connection. It is also necessary to educate students in the spirit of high human qualities by acquainting them with the art of epics in the process of school music education through the influence of bright artistic images reflected in the epos.

Therefore, the development and improvement of methods for the widespread and effective use of these works of art is one of the current problems of music pedagogical education. created the need.

In accordance with the priorities of the scientific program "Theoretical and practical bases of aesthetic education of students in the process of music education in secondary schools", the study was conducted in the direction of , Problems of training highly qualified management personnel in the system of continuing education ”,

President of the Republic of Uzbekistan Resolution of the Cabinet of Ministers of the Republic of Uzbekistan dated November 22, 2018 No 946 "On measures to hold the International Festival of the art of

baxshi", Resolution of the Cabinet of Ministers of the Republic of Uzbekistan "On measures to hold the International festival of baxshi" dated November 1, 2018 on measures for further development of art" of 14 May 2019.

The epic art of bakhshis, which has been created and performed for many centuries, as one of the genres of our professional musical heritage in the oral tradition, still attracts the attention of its listeners with its great artistic influence. As President ShavkatMirziyoyev said: **"Bakhshis are not only an echo of the people's past, but also a resonant voice of today"** (3).

Spiritual and moral education, musical art and culture, national and universal musical values, as well as artistic and aesthetic views of Eastern thinkers, the main content of scientific research in the field of music and pedagogy in our country. In particular, in the scientific and creative work of Abu Nasr Farobi, Abu Ali Ibn Sino, NajmiddinKavkabi Bukhari, SafiuddinUrmavi, Abdurahman Jami, Darvishali Changi and other great encyclopedic scholars, the art of music, its historical and theoretical foundations, its role in human life and education, the development of music science factors are reflected.

Abdurauf Fitrat, VA Uspensky, YunusRajabi, IshaqRajabov, FayzulloKaromatov, FayzulloKaromatov, Abdurauf Fitrat, VA Uspensky, YunusRajabiy, IshaqRajabov, FayzulloKaromatov, It is reflected in the research work of musicologists such as OlimjonHalimov, MatniyozYusupov, Ravshan Yunusov, Oqilhon Ibrahimov, Rustam Abdullaev, OtanazarMatyokubov, BotirMatyokubov, SoibjonBegmatov, GanijonKhudoev.

The role of music in the development of the individual, some of its types and genres, in particular, the issues of moral, artistic, aesthetic education of students through folk music R.Kadirov, A.Kushaev, H.Nurmatov, T.Tursunov, K.Mamirov, F.Khalilov, S.Annamuratova, S.Romanova, S.Dustov, B.Mustafaev, I.Kudratov, D.Ruziev.

D.Soipova, F.Nazarov, F.Turaev, M.Akhmedov, B.Madrimov and others on the peculiarities of the teaching of music in higher and secondary special education, the issues of effective organization and improvement of the process of learning and mastering folk music in continuous music education covered in the scientific work of other researchers.

There are a number of scientific studies aimed at the philological study of epics. Famous poet Hamid Olimjon, Hodiyy Zarif, VM Zhirmunsky, MuzayyanaAlaviya, Mansur Afzalov, ZubaydaHusainova, M. Saidov, K. Maksetov, Tora Mirzaev, JalgasKhushniyozov, Sh. Turdimov, M. Juraev, J. Eshonkulov O. The works of Madaev, H.Abdullaev,

T.Turdiyev, N.Soburov, B.Sarimsakov, M.Murodov, S.Ruzimbaev, and other researchers are among them.

Bakhshi is a musical of epic art that is performed live Although little has been done in the study and research of the theoretical and practical aspects of the basics, little scientific research has been done. In particular, well-known musicologists Yu.Kon and I.Akbarov wrote a foreword (article) to the IX volume of the collection "Uzbek folk music" (Khorezm songs 1962) on the peculiarities of the structure of Khorezm epos, such as size, method, melody. a brief analytical description is given, mainly noma lad speakers are analyzed. Observations show that the bases of Khorezm epic songs (noma), ie ionic (natural major), eolian (natural minor) and relatively common myxolidian mood based on the 7-step diatonic mode in vocal and melody movements, are very rare in Uzbek music. or lokry) and the presence of double lads are signs of the regularity of lad bases,

which have their own epic characteristics. Musicologist Ahmadjon Jabborov's article "Uzbek Dastan (Epic)" provides some general information about the epic and its music. Opinions on its importance and place are stated, and excerpts from some of their vivid examples are given.

In Khorezm and Karakalpakstan, a number of musicologists and composers have conducted some scientific and creative research on epic music (names). Much of this work consisted mainly of collecting audio and video recordings of epic epics performed by bakhshis and jirovs, classifying them according to certain principles, and publishing them in the form of a

collection of notes. In particular, Matniyoz Yusupov recorded 49 Khorezmian epics as separate songs, regardless of their place in the epics, and included them in the IX volume of "Uzbek folk music" (Khorezm songs).

The desire and effort to record and study the tone of the epics began in the early years after the end of the war. A vivid example of this is the fact that in 1949, musicologist K. Olimbaeva recorded 15 melodies of the epic poem "Oshiq Gharib va Shohsanam" from Bola Bakhshi (Kurbannazar Abdullaev).

The great musicologist F.M. Karomatov's book "Uzbek dombrovayamuzyka" (7) is a natural combination of the natural harmony of the drum accompaniment, the use of "bakhshi melody" and "shepherd's melody" in the singing of epic poems, the volume of sound, the logical harmony of double strings. It focuses on the creation of emotional images. Also, on the eve of the event dedicated to the 1000th anniversary of the epic "Alpomish" in the ancient city of Termez on November 6, 1999, the publication of this epic with lyrical, prose and musical texts is the result of the teacher's diligence and tireless work.

As a result of direct conversations with the great representatives of epic schools in the country - Bakhshi - Kurbannazar Abdullaev, Tursun Jumaniyazov, Qahhor Rakhimov, Kara Umirov, Ahmad Yangibaev, Ruzimbek Murodov, Kalandar Normetov and more than a dozen other bakhshis - "Avazhon", "Khirmondali", "Baziryon", "Oshiq Gharib va Shohsanam" and "Oshiq Mahmud" epics are a collection of full texts and examples of notes.

During the years of independence in our country, especially during the last 3-4 years, the attention to the art of baxshi epic has sharply increased. Along with the scientific-practical conference on the role of the art of baxshi in world civilization, which was held in Termez as part of the International Festival of the art of baxshi, there was a presentation of a book-album "Uzbekistan baxshilari" published by the publishing house "Uzbekistan".

The album contains detailed information about Ergash Jumanbulbuloglu, Fozil Yuldoshoglu, Bola bakhshi, Islam Shoir Nazaroglu, Qodir bakhshi Rahim o'g'lu, Shoberdi Boltaev, more than 20 people's bakhshis of Uzbekistan and 5 young bakhshis who have achieved a lot. On the occasion of the international festival, the press published documents, articles and various other materials on the prospects for further development of the art of baxshi.

Honored Worker of Culture of Uzbekistan Eshqobil Shukur in his article "Language of the people and history" pushed the art of baxshi to the sidelines in the Soviet system. The treatment of the bakhshis was as ridiculous as the treatment of the savages" (6). During the years of independence, as in all areas, a number of positive reforms have taken place in the field of musicology. In particular, scientific research is being conducted on the main features of the musical performance of bakhshis. There is also a wide range of ways to promote and encourage them through various media. But when is it enough to include examples of epic art in the process of

continuous music education, to introduce young people to epic music using its songs, to bring them to the house of epic art, which is a unique source of education, to get acquainted with beautiful epic songs and listen to them regularly? attention is still unknown.

Therefore, in addition to describing the level of study of epic art in literature, musicology and music pedagogy, it became clear that they need to collect bright examples, select, classify, study and effectively use their wide pedagogical potential, taking into account the physiological and psychological characteristics and cognitive abilities of students. On this basis, it is important to develop an effective system, tools and methods of educating students in the spirit of high humanistic ideals, and to recommend the inclusion of the process of continuous music education in the curriculum. The topic of the research work aimed at finding a solution to this topical issue, which is still a problem, was called "Methodological features of the effective use of examples of epic art in school music education."

In order to determine the methodological features, pedagogical possibilities and system of effective use of epic art in school music education and to develop scientific and methodological recommendations aimed at educating students in the spirit of high human ideals through epic art, to achieve.

## CONCLUSION

Based on the study of scientific-methodological, pedagogical and psychological sources and the current state of the problem in practice, the methodological features, form and content, pedagogical capabilities, system, tools, factors, technological bases and conditions of effective use of epic art in school music education were identified. Also, as a result of scientific substantiation of the effectiveness of methodological improvements, the task of developing scientific methodological recommendations to expand the possibilities of using epic samples as an educational tool was carried out. The conclusion is that the sanctuary will not be empty, that is, if there is a mosque, a mullah will be found. and if we do not include examples of our classical professional musical heritage in the oral tradition, such as singing, great singing, and enjoy our students with their incomparably strong emotional impact, these places are the "mass culture" that has become a commercial medium in the current era of globalization. can take effect.

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